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table altars, paxes, chalices, reliquaries, ciboria, bible-covers, crosses, censers, flabella, clasps, ostensoria, statuettes—these are some of the classes represented. The writer holds rightly to three western schools—France, the Rhine, and Germany, but limits too much the centres of manufacture. He does not perhaps know sufficiently well the most stupendous collection of enamelled works in existence—that of the treasury of the Kings of Hanover.

The section on Tapestry is entrusted to M. Müntz, who excels in condensation. It is a pleasure to follow him in his rapid description of the tapestries of the Middle Ages and the Renaissance: M. Spitzer allowed in his collection only irreproachable specimens, twenty-three in number, eight of which are reproduced in chromo in a most wonderful manner.—F. DE MÉLY, in *Rev. Art Chrét.*, 1890, No. 6; 1891, No. 1.

JULES HELBIG. *La sculpture et les arts plastiques au pays de Liège et sur les bords de la Meuse*. Deuxième édition. Fol. Bruges, 1890.

This is a study of the history of sculpture in one of the most artistically fruitful parts of Flanders, which stood between the schools of Northern France and of Rhenish Germany. Not only the existing monuments, but manuscript sources of information, have been utilized and the work is that of a thorough specialist. The first chapter treats of the Carolingian period, especially its sculptures in metal and ivory, and the second studies the Romanesque period from about 1000 to 1229, when art gradually develops out of barbarism. Chaps. III to V cover the history of sculpture from the XIII to the beginning of the XVI cent., the most brilliant period in the artistic annals of the province of Liège, and one which the writer makes known to us by a multitude of works, especial attention being paid to sepulchral monuments. In the early part of this period Hugo d'Oignies, and in the later, Hennequin or Jean de Liège, the official sculptor of Charles V, stand out with especial prominence. After studying the works of the Renaissance M. Helbig brings his study as far as the XVIII cent. The illustrations are numerous, varied and good.—EUG. MÜNTZ, in *Chron. des Arts*, 1891, No. 10.

EM. MOLINIER. *Venise et ses arts décoratifs, ses musées et ses collections*. Fol. Librairie de l'Art; Paris, 1889.

This book has not only an expository but a practical and didactic object. M. Molinier seeks, by the reproduction of what he considers beautiful works of art, to influence the industries of the present day. The title of the book is rather misleading, for it is not a description of the monuments of Venice and their contents, but is based entirely on the

Carrer Museum. It is divided into the following sections: bronze, precious metals, ceramics, glass-ware, marquetry and wood sculpture, iron-work, tissues and manuscripts. Each chapter is in the form of a lecture, pleasantly told: a larger share than the average is given to ceramics, in which the author is an expert, and here precisely is a weak point, very little of genuine Venetian work being given. The illustrations are good and number 207. The book gives an interesting glimpse of the development of the smaller arts in Venice.—F. DE MÉLY, in the *Rev. Art Chrét.*, 1891, No. 3.

RENAISSANCE.

LUCA BELTRAMI. *Il Codice di Leonardo da Vinci nella biblioteca del principe Trivulzio in Milano. Trascritto e annotato.* Fol., with 94 plates. Dumolard; Milan, 1891.

This manuscript is reproduced in fac-simile, with the transcription placed opposite, and is therefore a definitive edition of a very interesting ms. of Leonardo. It formerly belonged to the Arconati collection and was the only one not given by Arconati to the Ambrosian library: it passed into the collection of Prince Trivulzio. The contents interest history, linguistics, philosophy, architecture, chemistry, mechanics, optics and acoustics. It contains drawings of machines, grotesque heads, studies in architecture and for coats-of-arms: but the greater part is formed of long lists of words arranged in four or five columns like a skeleton dictionary of synonyms. This publication increases the desire for the "Codice Atlantico" promised by the Academy of the Lincei.—EUG. MÜNTZ, in *Chron. des Arts*, 1891, No. 12.